This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

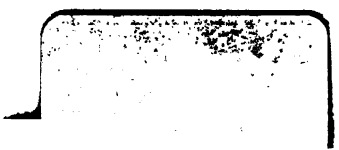
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

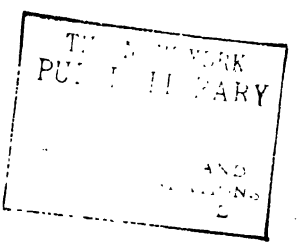
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



NBI
Riley
copy 2


PUBLIC LIBRARY

# WHEN THE FROST IS ON THE PUNKIN

## AND OTHER POEMS

BY

JAMES WHITCOMB RILEY

WITH PICTURES BY

WILL VAWTER

INDIANAPOLIS

THE BOBBS-MERRILL COMPANY

PUBLISHERS

Ec1911

COPYRIGHT, 1911,
BY
JAMES WHITCOMB RILEY

*All Rights Reserved*

THE NEW YORK
PUBLIC LIBRARY
53559B
ASTOR, LENOX AND
TILDEN FOUNDATIONS
B 1940 L

PRESS OF
BRAUNWORTH & CO.
BOOKBINDERS AND PRINTERS
BROOKLYN, N. Y.

## WHEN THE FROST IS ON THE PUNKIN

WHEN the frost is on the punkin and the fodder's in the shock,
And you hear the kyouck and gobble of the struttin' turkey-cock,
And the clackin' of the guineys, and the cluckin' of the hens,
And the rooster's hallylooyer as he tiptoes on the fence;
O, it's then's the times a feller is a-feelin' at his best,
With the risin' sun to greet him from a night of peaceful rest,
As he leaves the house, bare-headed, and goes out to feed the stock,
When the frost is on the punkin and the fodder's in the shock.



NYPL

They's something kindo' harty-like about the atmusfere
When the heat of summer's over and the coolin' fall is here—
Of course we miss the flowers, and the blossums on the trees,
And the mumble of the hummin'-birds and buzzin' of the bees;
But the air's so appetizin'; and the landscape through the haze
Of a crisp and sunny morning of the airly autumn days
Is a pictur' that no painter has the colorin' to mock—
When the frost is on the punkin and the fodder's in the shock.

The husky, rusty russel of the tossels of the corn,
And the raspin' of the tangled leaves, as golden as the morn;
The stubble in the furries—kindo' lonesome-like, but still
A-preachin' sermuns to us of the barns they growed to fill;
The strawstack in the medder, and the reaper in the shed;
The hosses in theyr stalls below—the clover overhead!—
O, it sets my hart a-clickin' like the tickin' of a clock,
When the frost is on the punkin and the fodder's in the shock!

Then your apples all is getherd, and the ones a feller keeps
Is poured around the celler-floor in red and yeller heaps;
And your cider-makin' 's over, and your wimmern-folks
is through
With their mince and apple-butter, and theyr souse and
saussage, too! . . .
I don't know how to tell it—but ef sich a thing could be
As the Angels wantin' boardin', and they'd call around
on *me*—
I'd want to 'commodate 'em—all the whole-indurin'
flock—
When the frost is on the punkin and the fodder's in the
shock!

## WET-WEATHER TALK

IT hain't no use to grumble and complane;
It's jest as cheap and easy to rejoice.—
When God sorts out the weather and sends rain,
W'y, rain's my choice.

Men ginerly, to all intents—
Although they're apt to grumble some—
Puts most theyr trust in Providence,
And takes things as they come—
That is, the commonality
Of men that's lived as long as me
Has watched the world enugh to learn
They're not the boss of this concern.

With *some,* of course, it's different—
I've saw *young* men that knowed it all,
And didn't like the way things went
On this terrestchul ball;—
But all the same, the rain, some way,
Rained jest as hard on picnic day;
Er, when they railly *wanted* it,
It mayby wouldn't rain a bit!

In this existunce, dry and wet
Will overtake the best of men—
Some little skift o' clouds'll shet
The sun off now and then.—
And mayby, whilse you're wundern who
You've fool-like lent your umbrell' to,
And *want* it—out'll pop the sun,
And you'll be glad you hain't got none!

It aggervates the farmers, too—
They's too much wet, er too much sun,
Er work, er waitin' round to do
Before the plowin' 's done:
And mayby, like as not, the wheat,
Jest as it's lookin' hard to beat,

Will ketch the storm—and jest about
The time the corn's a-jintin' out.

These-here *cy-clones* a-foolin' round—
And back'ard crops!—and wind and rain!—
And yit the corn that's wallerd down
May elbow up again!—
They hain't no sense, as I can see,
Fer mortuls, sich as us, to be
A-faultin' Natchur's wise intents,
And lockin' horns with Providence!

It hain't no use to grumble and complane;
It's jest as cheap and easy to rejoice.—
When God sorts out the weather and sends rain,
W'y, rain's my choice.

# WHEN THE FROST IS ON THE PUNKIN

## AND OTHER POEMS

BY

JAMES WHITCOMB RILEY

WITH PICTURES BY

WILL VAWTER

INDIANAPOLIS

THE BOBBS-MERRILL COMPANY

PUBLISHERS

Copyright

You can hear the blackbirds jawin' as they foller up the plow—
Oh, theyr bound to git theyr brekfast, and theyr not a-carin' how;
So they quarrel in the furries, and they quarrel on the wing—
But theyr peaceabler in pot-pies than any other thing:
And it's when I git my shotgun drawed up in stiddy rest,
She's as full of tribbelation as a yeller-jacket's nest;
And a few shots before dinner, when the sun's a-shinin' right,
Seems to kindo'-sorto' sharpen up a feller's appetite!

They's been a heap o' rain, but the sun's out to-day,
And the clouds of the wet spell is all cleared away,
And the woods is all the greener, and the grass is greener still;
It may rain again to-morry, but I don't think it will.
Some says the crops is ruined, and the corn's drownded out,
And propha-sy the wheat will be a failure, without doubt;
But the kind Providence that has never failed us yet,
Will be on hands onc't more at the 'leventh hour, I bet!

Does the medder-lark complane, as he swims high and dry
Through the waves of the wind and the blue of the sky?
Does the quail set up and whissel in a disappinted way,
Er hang his head in silunce, and sorrow all the day?
Is the chipmuck's health a-failin'?—Does he walk, er does
he run?
Don't the buzzards ooze around up thare jest like they've
allus done?
Is they anything the matter with the rooster's lungs er
voice?
Ort a mortul be complainin' when dumb animals rejoice?

Then let us, one and all, be contentud with our lot;
The June is here this morning, and the sun is shining hot.
Oh! let us fill our harts up with the glory of the day,
And banish ev'ry doubt and care and sorrow fur away!
Whatever be our station, with Providence fer guide,
Sich fine circumstances ort to make us satisfied;
Fer the world is full of roses, and the roses full of dew,
And the dew is full of heavenly love that drips fer me
and you.

## THE CLOVER

SOME sings of the lily, and daisy, and rose,
And the pansies and pinks that the Summertime throws
In the green grassy lap of the medder that lays
Blinkin' up at the skyes through the sunshiney days;
But what is the lily and all of the rest
Of the flowers, to a man with a hart in his brest
That was dipped brimmin' full of the honey and dew
Of the sweet clover-blossoms his babyhood knew?

I never set eyes on a clover-field now,
Er fool round a stable, er climb in the mow,
But my childhood comes back jest as clear and as plane
As the smell of the clover I'm sniffin' again;
And I wunder away in a bare-footed dream,
Whare I tangle my toes in the blossoms that gleam
With the dew of the dawn of the morning of love
Ere it wept ore the graves that I'm weepin' above.

And so I love clover—it seems like a part
Of the sacerdest sorrows and joys of my hart;
And wharever it blossoms, oh, thare let me bow
And thank the good God as I'm thankin' Him now;
And I pray to Him still fer the stren'th when I die,
To go out in the clover and tell it good-bye,
And lovin'ly nestle my face in its bloom
While my soul slips away on a breth of purfume.

## SEPTEMBER DARK

### I

THE air falls chill;
The whippoorwill
Pipes lonesomely behind the hill:
The dusk grows dense,
The silence tense;
And lo, the katydids commence.

II

Through shadowy rifts
Of woodland, lifts
The low, slow moon, and upward drifts,
While left and right
The fireflies' light
Swirls eddying in the skirts of Night.

III

O Cloudland, gray
And level, lay
Thy mists across the face of Day!
At foot and head,
Above the dead,
O Dews, weep on uncomforted!

## WHEN EARLY MARCH SEEMS MIDDLE MAY

WHEN country roads begin to thaw
In mottled spots of damp and dust,
And fences by the margin draw
Along the frosty crust
Their graphic silhouettes, I say,
The Spring is coming round this way.

When morning-time is bright with sun
And keen with wind, and both confuse
The dancing, glancing eyes of one
With tears that ooze and ooze—
And nose-tips weep as well as they,
The Spring is coming round this way.

When suddenly some shadow-bird
Goes wavering beneath the gaze,
And through the hedge the moan is heard
Of kine that fain would graze
In grasses new, I smile and say,
The Spring is coming round this way.

When knotted horse-tails are untied,
And teamsters whistle here and there,
And clumsy mitts are laid aside
And choppers' hands are bare,
And chips are thick where children play,
The Spring is coming round this way.

When through the twigs the farmer tramps,
And troughs are chunked beneath the trees,
And fragrant hints of sugar-camps
Astray in every breeze,—

When early March seems middle May,
The Spring is coming round this way.

When coughs are changed to laughs, and when
Our frowns melt into smiles of glee,
And all our blood thaws out again
In streams of ecstasy,
And poets wreak their roundelay,
The Spring is coming round this way.

## GRIGGSBY'S STATION

PAP'S got his pattent-right, and rich as all creation;
But where's the peace and comfort that we all had before?
Le's go a-visitin' back to Griggsby's Station—
Back where we ust to be so happy and so pore!

The likes of us a-livin' here! It's jest a mortal pity
To see us in this great big house, with cyarpets on the stairs,
And the pump right in the kitchen! And the city! city! city!—
And nothin' but the city all around us ever'wheres!

Climb clean above the roof and look from the steeple,
And never see a robin, nor a beech or ellum tree!
And right here in ear-shot of at least a thousan' people,
And none that neighbors with us or we want to go and see!

Le's go a-visitin' back to Griggsby's Station —
Back where the latch-string's a-hangin' from the door,
And ever' neighbor round the place is dear as a relation —
Back where we ust to be so happy and so pore!

I want to see the Wiggenses, the whole kit-and-bilin',
A-drivin' up from Shallor Ford to stay the Sunday through;
And I want to see 'em hitchin' at their son-in-law's and pilin'
Out there at 'Lizy Ellen's like they ust to do!

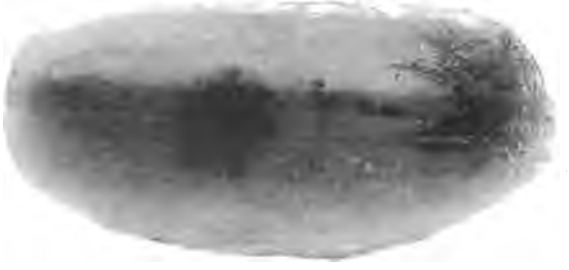
I want to see the piece-quilts the Jones girls is makin';
And I want to pester Laury 'bout their freckled hired hand,
And joke her 'bout the widower she come purt' nigh a-takin',
Till her Pap got his pension 'lowed in time to save his land.

Le's go a-visitin' back to Griggsby's Station—
Back where they's nothin' aggervatin' any more,
Shet away safe in the woods around the old location—
Back where we ust to be so happy and so pore!

I want to see Marindy and he'p her with her sewin',
And hear her talk so lovin' of her man that's dead and gone,
And stand up with Emanuel to show me how he's growin',
And smile as I have saw her 'fore she putther mournin' on.

And I want to see the Samples, on the old lower eighty,
Where John, our oldest boy, he was tuk and burried
—for
His own sake and Katy's,—and I want to cry with Katy
As she reads all his letters over, writ from The War.

What's in all this grand life and high situation,
And nary pink nor hollyhawk a-bloomin' at the door?—
Le's go a-visitin' back to Griggsby's Station—
Back where we ust to be so happy and so pore!





53559B

EA